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TAPESTRY

Gift of Mrs. Gustav Radeke, 1919

French 15th-16th Cen.

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A NEBUCHADNEZZER TAPESTRY
IN PROVIDENCE

TO the mediaeval mind the Bible was, first of all, a great story book, and the lives of Biblical personages furnished picturesque subject matter for the makers of Gothic tapestries. Scarcely an important character escaped their attention. It would have been surprising if the great king of Babylon who conquered Jerusalem and carried the Israelites into captivity had been forgotten. We read that Edward IV of England "paid by the hand of Richard Willy for four pieces of Arras representing the History of Nabugodonosor."¹ In the inventory of tapestries made after Henry VIII's death, we find that at Richmond there was "1 pece of Arras of Nabugodonosor," and in "The Princes Guarderobe," "3 peces of Tapestry of this story of Nabugodonosor;" while at the sale of the Royal Collection in 1649, a Mr. Peirce bought "five very old pieces of Nabuchadnazar for £3."² There is recorded, also, the sale on the 3rd of May, 1650, of "three peces of Nabuchadnezer" to a Mr. Carrington; while in November of the next year, Mr. Decrittz bought "two pieces of Nabuchadnezer."³ This would seem to prove that the Babylonian ruler had a fair degree of popularity with the early tapestry weavers.

The Museum of the Rhode Island School of Design possesses a large tapestry which undoubtedly depicts two dramatic episodes in the life of this ancient king. The left third of the tapestry is occupied with a scene in which Nebuchadnezzar, an old bearded man, kneels barefoot, with reverent upturned countenance, his hands lifted in prayer, while a personage on bended knee offers crown and sceptre. Beside him stands Daniel invoking the blessing of God Almighty, who is represented by the head and shoulders of a bearded patriarch, wearing a papal crown and holding the orb and cross in his hand, within an oval of con-

ventionalized clouds at the extreme top of the tapestry. A dignitary in a dark blue robe stands in solemn approbation at Daniel's left, and behind the king, two courtiers are engaged in earnest conversation. In the background are two horsemen, one approaching, one leaving the scene. The one who is approaching is leading by the bridle a saddled mule. In the distance, among hummocky blue-green hills, is a castle. This scene can represent nothing else than Nebuchadnezzar's restoration to sanity after his seven years' wandering among the beasts of the field. "I, Nebuchadnezzar, lifted up mine eyes unto heaven and mine understanding returned to me . . . and my counsellors and my lords sought unto me; and I was established in my kingdom." (Daniel IV: 34, 36).

This scene is divided by means of a slender Gothic pillar from that which fills the right two-thirds of the tapestry, where we are shown Nebuchadnezzar's triumphant entry into the city of Babylon. "I was established in my kingdom." The old king, with his crown on his head and sceptre in hand, rides proudly on his white horse, beneath whose leg trots a little dog, while Daniel on a mule by his side turns solicitously in his saddle. About them press a throng of mounted courtiers and men at arms trudging along on foot; while before them kneel a group of nobles and other dignitaries, and still others crowd out from the gate of the city or lean from its battlements. The identity of the city is made certain by the word *babillonne* in Gothic letters over the gate.

The persons of Nebuchadnezzar and Daniel are unmistakable in each scene. According to the custom of the time, they are garbed in contemporary costume. Daniel is represented as a comparatively young man dressed in a red robe girdled with blue, with a dark blue collar. In the left-hand scene the word *daniel* is written in beige Gothic letters against the red of his gown; in the right-hand scene the name appears very distinctly against the dark blue of his collar. Nebuchadnezzar is an aged man with long white beard. He is clad in a pat-

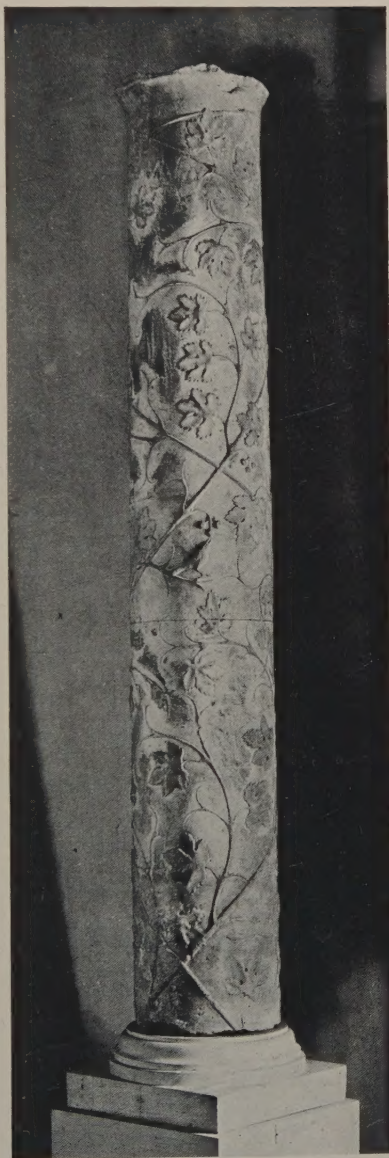
¹W. G. Thomson, *A History of Tapestry*, p. 168.

²W. G. Thomson, *A History of Tapestry*, pp. 273, 276, 362.

³*Ibid.*, pp. 280, 282.

turned cloak of soft-toned blue which shades to beige on the round of the folds. His collar is light brown, probably meant for fur. As he kneels uncrowned before God, he is not named, but when he rides in triumph into his capital, there appears across his cloak two lines of much worn lettering. In the upper line *nabuch* is easily deciphered; the rest is lost save for what probably is the upper part of the letter *d*. In the lower line the letters are very hard to trace. An *n* and two *o*'s can be made out. The third letter seems to be *l*, which is puzzling. As the other names are in French, the spelling probably approximates to Nabuchodonosor or Nabuchodorosor, the French transliteration, which is so much nearer to the Greek version of the Babylonian Nabu-Kudur-Usur than is our English form. We may read the name as *nabuch (o) d (o)* on the upper line, *no (l?) o (r?)* on the lower. Since it is a word variously spelled today, it would be surprising if in those days of temperamental orthography, an *l* might not usurp the place of an *s*.

The tapestry dates from the late fifteenth or early sixteenth century. I am inclined to narrow the date to the first decade of the sixteenth century. The patterns on the garments are more restrained and show smaller motives than appear on most of the fifteenth-century tapestries. The borders, a foot in width, with their conventionalized floral interlace and foliate knots, seem to reach toward the transition period. It should be noted that the two side borders and the upper and lower borders are of quite different design. The upper border is modern restoration made to match the lower border, which before repairing was detached from the tapestry and lacked the narrow band of galloon which according to usage should define its upper edge. The slender Gothic pillar which divides the scenes is very similar to the central pillar in the "Lady Experience" tapestry of the Supper and Banquet series made in Tournai in 1510,⁴ and the supporting figure at its base is cousin ger-



MARBLE COLUMN Roman 1st-2nd Cen. A.D.
Museum Appropriation 1926

man to the figures which support the upper part of the dividing pillar in the Davillier Virgin and Child tapestry in the Louvre, dated 1485.⁵ The representation of the

⁴George Leland Hunter, *The Practical Book of Tapestries*, Pl.IV,m.

⁵George Leland Hunter, *Tapestries*, 1912, Pl. 269.

Godhead by the bust of an old bearded man, crowned and holding orb and cross, and set off from the rest of the tapestry by a circle of conventionalized cloudforms, is a treatment closely paralleled in the above-mentioned Davillier tapestry and in the Credo tapestry in the Museum of Fine Arts, Boston, dating from the end of the fifteenth century, though in both these tapestries the Divinity wears, in common with the usual Gothic tradition, the imperial rather than the papal crown. The triple tiara, signifying the teacher, lawgiver and judge, is as fitting in its way for the head of God as is the crown of empire. The tapestry's provenance is probably northern France, though in general style it has much in common with the late Gothic products of Tournai. It is twelve feet two inches high by eighteen feet one inch wide, and is woven in wool whose colors are still fresh. While, as in practically all extant tapestries of this age, there are areas of restoration, it so happens that the repaired places in this piece occur fortunately for the most part in the draperies and less important features of the picture.

Since the scenes depicted in this tapestry are episodes that occurred at the end of Nebuchadnezzar's life, it is reasonable to suppose that it may have been the last of a series, the other pieces picturing earlier dramatic incidents in the king's life, such as his conquest of Jerusalem and his dedication of the golden image on the plain of Dura. Speculating on the possibility of such a series, one wonders if the other pieces are anywhere in existence.

MIRIAM AMY BANKS

(Reprinted by permission from "Art in America," Vol. XIV, No. 4, June, 1926, pp. 148-153.)

A ROMAN COLUMN

AMONG the recent additions to the classical collections is a marble column, decorated in relief with vines, birds and fruit. The column is an example of a particular phase of Roman decorative art, and dates from the Augustan period or I-II. cen. A.D. It was purchased through the Museum Appropriation in 1926.

To better appreciate the place of such a column in a collection of art, some discussion of Augustan treatment of floral and plant motives in relief seems called for. The period in question, has been so designated by art historians for purposes of convenience; not because Augustus as a man imposed his personality on the art expression of his day, but because it was during his reign that Rome became, to so marked a degree, the centre of the world. Greece and Alexandria had passed with the control of the Romans; and their artists and scholars, seeking the Imperial city, made it a cultural centre. The Greeks had long made use of floral and plant motives, but largely for architectural decoration, and quite conventionalized. These motives were chiefly based on the acanthus, lotus and palmette. During the Hellenistic period, perhaps due to the Oriental influence received through Asia Minor, these motives were less conventional, and others were introduced, such as ribbons, garlands and bull-skulls. The Romans, in turn, feeling this influence, naturally extended this development, especially because many of their artists were of Greek origin. By the Augustan period they had made this field of decoration peculiarly their own, developing what Wickhoff, the great German scholar, calls "illusionist" art, or a naturalism which is quite astonishing. Like all periods of art there was constant change and interest in decorative treatment of this sort lasted through the Augustan and Flavian periods, or until the 2nd century, A.D. Following that period it became decadent, formal and poor.

The outstanding example of Augustan decorative art is the Ara Pacis Augustae or the Altar of the Imperial Peace, sections of which are now scattered through various European museums. But this is not unique and many other examples are to be found of which our column is one. Two pilaster panels of similar type are in the Metropolitan Museum of Art.

The Augustan style as it has been called, is characterized not only by the illusionist treatment, mentioned above, but has a

marked simplicity and directness. As it approaches the Flavian period the field becomes more crowded in ornament, delicacy is sometimes lost, and ornateness and intricacy take its place. The simplicity and restraint in the handling of the ornament on our column would seem to date the piece from the end of the first to the beginning of the second century A.D. It was during the Flavian period that the motive of the vine growing from a small vase, was much used. As the lowest section of the column in the Museum is missing it is not possible to know exactly what was the treatment on that.

This brief discussion of Augustan ornament is of interest also to the student of Renaissance decorative sculpture, since the artists of this period received their inspiration from just such examples of Roman work, as they came to light in the excavations in the Forum and elsewhere. They did not however carry out to such a degree the blending of the point of the leaves with the background as is found in Augustan work. In the column under discussion, there has apparently been some re-touching which has given more accent to the modelling in places than was originally intended.

In considering decorative work of this kind, especially Roman, one should keep in mind the probability that it was colored. This seems perhaps strange, but there are enough traces of color on other examples to support the hypothesis. Furthermore the intense sunlight of the Mediterranean world would make the use of color very desirable.

The possession of original examples of decorative art is an excellent thing for American museums, particularly at this time, when so much is being done along this line. By them we can come to appreciate the value of classic restraint, of careful detail, and of organized composition. Through the study of them, not copying them, we can best apply the lessons they give to the art of our own day. For this reason, quite in addition to its archaeological value, the column in question is a valuable acquisition, and well worthy of closer study.

L.E.R.

SEVENTEENTH CENTURY TANKARDS FROM SCANDINAVIA

AMONG the wealth of objects bequeathed to the Rhode Island School of Design by Mrs. Hope Brown Russell some years ago was a collection of Scandinavian silver. Of especial interest are two tankards dating from the seventeenth century. They are peg tankards, so-called from the row of pegs inside by means of which the lusty burghers of old time were enabled in some measure to regulate their draughts if not their thirst. As the generous-sized drinking-vessels were handed



SILVER TANKARD

Danish 17th Cen.

Bequest of Mrs. H. B. Russell, 1909

from mouth to mouth in jolly fellowship, each drinker would quaff the liquor down to the next peg. This ingenious custom is said to have fathered the old expression "take him down a peg." If the thirsty drank too greedily, there was certainly a peg on which to hang an argument!

The earliest drinking-vessels of the Norsemen, as of our Anglo-Saxon forefathers, were undoubtedly the hollowed horns of animals. When the tapering end was sawn off for stability's sake and a bottom added, the beaker was created. Horn beakers were rimmed with silver and in time were frequently made wholly of metal. A handle at the side made the beaker a mug. The addition of a lid gave us a tankard. The

earliest tankards were straight-sided with flat lids, a simple unpretentious shape. Later the bodies were banded or covered with decoration in relief, while the lids swelled to a dome-shape topped with ornate finials.

By their shape, irrespective of other evidence, both the Scandinavian tankards in the Russell collection proclaim themselves to be of the seventeenth century.

haps the more nicely wrought. The thumb-piece is shaped like a knotty forked twig bearing two erect pomegranates. The three ball feet are also in the semblance of pomegranates with a suggestion of leaves in relief where the feet are attached to the body. In the lid is inserted a Danish eight mark piece, species of 1675, enclosed in a beaded and fluted collar, and surrounded by an engraved border of conven-



DESIGN ON COVER OF SILVER TANKARD

They have straight-sided cylindrical bodies and flat-topped lids. They have large scroll handles, which provide something substantial for a stalwart hand to grasp, but, being hollow, do not burden the weight. The sturdy hinge which raises the lid is governed by a wrought thumb-piece. Each tankard rests on three ornamental feet.

The smaller of the two tankards is per-

tionalized floral ornament. The silver coin is lightly gilded and is held in the lid so that the obverse which shows Christian V on horseback is seen when the lid is down, and the reverse bearing the arms of Denmark can be seen on the inside when the lid is raised. It was a 17th century custom to enclose gold and silver coins in the lids, bottoms and sometimes the sides of tankards. An old coin, however, is not

absolute proof of age, since, obviously, an old coin could be enclosed in a vessel of later date. In fact, this was often done, and without any intention to mislead, but simply as a pleasant way to enshrine a prized relic. In the case of our tankard, however, we have on the bottom the Copenhagen hallmark clearly stamped, showing within an oval the three minarets over the date, 1677.

he stands. While these ornamental details are interesting, the most intriguing thing about the tankard is the engraving on the lid. An elderly man kneels with uplifted face, before him an overturned coffer of jewels and a harp, behind him, an orb of sovereignty. Upon the coffer lies a crown and sceptre. Out of the clouds above beads the Saviour, a crown and sceptre in his outstretched hands. The



SILVER TANKARD

Scandinavian 17th Cen.

Bequest of Mrs. H. R. Russell, 1909

The second tankard is much taller and more capacious. Its feet are in the shape of lions, dog-like creatures that are reminiscent of the beasts that guard the fountain in the renowned court of the Alhambra. The lions' tails, tied in bowknots with the tufted ends pointing up like flames, appear in relief against the body of the tankard. The thumbpiece is in the shape of an eagle absorbed in tearing the leafage on which

symbolism seems simple enough: a king lays aside his earthly treasures and honors for the more enduring ones of Heaven. In the background of the picture, beyond a stretch of water, rises a high cliff near the base of which is a building and palisade which suggest a frontier fort. In the far distance is a town with sailing vessels in harbor. In the part of the sky unoccupied by the vision of Christ, the engraver has

drawn a coat of arms upon a mantle upheld by an angel. An oval shield, parted per pale, or lengthwise, is supported by lions. On the dexter side is a spread eagle; on the sinister, a stockfish crowned. This coat of arms should prove the key to the picture but unfortunately it adds to its obscurity. Around the picture is a band of inscription which freely translated runs thus: "My Lord, when I but have Thee, I need no other support in Heaven or Earth. Even though my Life and Spirit should fail, Thou art, God, ever the comfort and strength of my heart. Psalm 73 Ao. MDCLIV. S. I. W: G. V. R."¹ The quoted words give the substance of the 25th and 26th verses of the seventy-third psalm. The initials following the date are puzzling; whether they stand for donor and recipient or whether they are the initials of a Latin formula has not been determined.

Do the Roman numerals give us the date of the tankard, 1654? Possibly. Unfortunately there is no hallmark to clinch the matter as in the case of the other tankard. There is only a partially obliterated maker's mark which appears to be I.B. in a rectangle. In shape and style, the tankard agrees with the smaller one, which bears the date 1677, and the ornate details would indicate the last rather than the third quarter of the century.

Does the 1654 throw any light on the engraved picture? The two outstanding events in Scandinavian history in 1654 were the abdication of the impetuous Queen Christina of Sweden and the death of the great Chancellor, Axel Oxenstierna. The sex of the noble personage in the picture precludes Christina. Though Oxenstierna never wore a crown or held a sceptre, he was for years the virtual ruler of the Kingdom; but the coat of arms is in no wise his. Nor is it the coat of arms of the Oldenburgs, the rulers of Denmark and Norway. The stockfish crowned appears for Iceland as one of the quarterings of the royal arms of Denmark, but it is the stockfish crowned

on a red field. Here the field appears to be green, provided the engraver adhered to the conventions by which heraldic colorings are portrayed in lines. This is doubtful, however, since on the other side of the shield he seems to indicate a golden eagle on a gold field, which is an impossible state of affairs, since a metal on a metal is more greatly adhorred in heraldry than a vacuum in nature.

On the side of the tankard, just below the lip, the stippled letters H A S D : E P D G appear. These are undoubtedly the initials of former owners. On the bottom of the tankard is stippled, apparently by the same hand, W = 78 lot 2 qt. The exact meaning of the last inscription I do not know, but I do know that the tankard holds slightly less than two quarts, if 2qt. is intended to indicate the capacity.

The attention of Americans interested in the arts has been called to the excellence of modern Scandinavian craftsmanship by the interesting exhibition of Swedish Contemporary Decorative Arts recently held in the galleries of the Metropolitan Museum. Examples of old craftsmanship such as these tankards provide proof that this excellence is not of mushroom growth but has its roots deep in the past.

M. A. B.

A PAINTING BY DEWING

IN the galaxy of painters whose work has enriched American painting, Thomas W. Dewing holds an honored place. During the long years he has been at work, new movements in painting have followed each other in quick succession, and it has been the usual practice of lesser artists to change with each new tendency. But one can not say this of Dewing, for he has given up his life to dealing with the subject of American women in pleasant surroundings and in playful moods. Bathing his subject now in lambent sunlight, now setting her in the home with its soft light on wall and vase and musical instrument, he paints his sitters not as individuals but as types; not in exact portraiture but with something

¹For the translation of this inscription we are indebted to Professor Adolph B. Benson of Yale University.

of the spirit. To this he has held without variation, and so has made this type of picture his own, without a rival. Had he treated his subject with more realism or placed her in full sunlight it is possible that one might feel that his work was a little old-fashioned. This is perhaps all the more likely as the modern woman betrays an energy and movement, not existing in Dewing's world. His powers as a painter, his interest in the subtle treatment of light, and his handling of still life, especially in interiors, insure for him always an honored place among artists.

Dewing is a Boston artist, born there on May 4, 1851. As a pupil of Boulangier and Lefebvre at the *Atelier Julien* in Paris, he had a good sound training. But it is interesting to note that even at the beginning of his career, he gave evidence of being decidedly American both in subject and treatment. From this he has never departed.

The best place to study Dewing's work is the Freer Gallery in Washington where there is a large and representative group of his paintings. But there is hardly a public or private collection in the country that claims to be representative of American painting, that does not possess an example of his work. The one in the Museum of the Rhode Island School of Design is called "Lady in Grey," and was purchased with the Jesse Metcalf Fund in 1912.

The tendency today is to over-emphasize exact representation or to paint a canvas that may be seen across a gallery. Dewing has never tried to do either. His paintings are small, intimate, and very personal. Had he treated the dresses of his subjects in minute detail, the question of their being old-fashioned might be very much in evidence, but handling them as he does for their proper values in his problem of light and subdued color, his paintings have a lasting quality which will ensure their being treasured by those who possess them.



LADY IN GREY

by Thomas W. Dewing
Jesse Metcalf Fund, 1912

FALL EXHIBITION

The Fall Exhibition of Contemporary American Paintings brings yearly a carefully selected group of canvases which cover the many lines of interest among the artists. The selection is not necessarily made by name or the fact that the picture is a prize winner in a recent exhibition. In fact work of the younger generation is frequently included when it comes up to the high standard of the Exhibition.

This group of canvases will be shown from October eleventh to November sixth, and will include work by the following artists: Wayman Adams, Gifford Beal, Frank W. Benson, R. Sloan Bredin, Emil Carlsen,

John F. Carlson, Charles H. Davis, Nicolai Fechin, Anna S. Fisher, Gertrude Fiske, John R. Frazier, George H. Hallowell, Childe Hassam, Robert Henri, Aldro T. Hibbard, Eugene Higgins, Rockwell Kent, Walter Koeniger, Leon Kroll, Ernest Lawson, Gari Melchers, Willard L. Metcalf, Jerome Myers, Hobart Nichols, Malcolm Parcell, William Ritschel, Chauncey F. Ryder, W. Elmer Schofield, John Sloan, Howard E. Smith, Eugene E. Speicher, Mary Stafford (Frazier), Gardner Symons, Allen Tucker, Walter Ufer, Horatio Walker, Guy C. Wiggins, and Charles H. Woodbury.

The Exhibition will be hung in the large gallery of the older Museum.

THE HAZARD COLLECTION OF BATTERSEA ENAMELS

For six months, through the generosity of Mrs. Lauriston H. Hazard, visitors to the Museum have been able to see and study at their leisure her very interesting collection of Battersea enamels. In the collection were some sixty-four small boxes, each one unique. There were tiny round boxes with hinged lids in which the 18th century belles kept the black patches that by contrast heightened their lily-like complexions. There were dainty snuff-boxes appropriate for the white hands of an Old School gallant. There was one delightful little box in the shape of a tricorne hat. The collection contained also twenty-two knobs which formerly fitted into the scrollwork of old mahogany looking-glasses the weight of which was borne by the brass shanks which screwed into the wall. The enamelled medallion tops, both round and oval, showed an interesting variety of designs, such as little flutists, pretty ladies' heads, landscapes, even a monument and weeping willow reminiscent of the embroidered mourning pictures of the era. These charming examples of English enamelling, dating from the middle decades of the 18th century, were found by Mrs. Hazard for the most part in and about London; in other words, not far from their place of manufac-

ture some hundred and seventy years ago. To those visitors to the Museum who bent over the case in which they rested in their delicate colorings against a background of black velvet, they spoke with exquisite intimacy of the fastidious elegance of a vanished epoch.

NOTES

EGGERS EXHIBITION—The Museum Committee is pleased to exhibit at the same time as the Fall Exhibition a group of drawings and prints by Mr. George W. Eggers.

Mr. Eggers is better known for his long and successful career as Director in turn of the Art Institute of Chicago, the Denver Art Museum, and now of the Worcester Art Museum. He is also an artist of distinction, and especially interested in line work. He has been very successful as a draughtsman, his work having a charm and force which is very individual. His many friends have long been familiar with his genius in this direction, but his work has rarely been seen in the east.

In view of the increased interest in drawings, which is indeed a hopeful sign, the Eggers Exhibition is particularly timely.

THE GODDARD BUSINESS CARD—The April number of the Bulletin was devoted to John Goddard and his work. In the text it was promised that the business card alluded to on page nineteen would be published in the next issue of the Bulletin. The important announcement about the intention of Mr. Marsden J. Perry crowded it out of that issue. It is now published with apologies for the delay. All lovers of Goddard furniture will be interested to see this business card, the original of which is, as noted, in the possession of the Newport Historical Society.

GIFT OF PRINTS—Mrs. F. Gerald Dane has recently presented to the Museum a collection of prints including French copperplate engravings of the 17th and 18th centuries, such as the series of *Apollo and the Muses* and quaint theatrical costume prints by Nicolas Bonnart; four engravings

by his brother, Jean-Baptiste Bonnat; thirteen of the set of Roman Emperors and Empresses in which the Empresses appear in contemporary French dress, published by the famed house of Mariette; four romantic landscapes with ruins by Nicolas Perelle. In the collection, also, are fourteen engravings by Giovanni Caraglio, an eminent pupil of Marc Antonio Raimondi; Claude Mellan's *Sudarium of St. Veronica*, famous for its execution in a single spiral line; an etching entitled, *A Solo on the Viola*

di Gamba, by W. N. Gardiner, dated 1787; and several stipple engravings by Bartolozzi.

OPENING OF SCHOOL—As has been the case in recent years the School finds itself crowded to the limit as it begins its work for the year. The day classes began on September twenty-sixth, the night classes on October third, and Saturday classes on October first. The total registration to October eleventh is 1,598, as against 1,522 on the same date last year.



GODDARD LETTER-HEAD

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All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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ADMISSIONS

HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 6,662 volumes, 17,351 mounted photographs and reproductions, 5,098 lantern slides, and about 4,448 postcards. During the months of June, July and August the library is closed.